

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO WIND SYMPHONY
JOINED BY
THE BRASS CHOIR

STEPHEN CHENETTE, CONDUCTOR

INNA GOLSBAND, Mezzo-soprano
UNA DOYLE, Piano
NORMAN GARCIA, Trumpet

MACMILLAN THEATRE

SUNDAY, MARCH 28, 1982
3 PM

PROGRAM

Festmusik der Stadt Wien
(first performance in Canada)
the Brass Choir

Richard Strauss

Introduzione
from Seven Last Words

Josef Haydn

Um Mitternacht
from Lieder von Rückert
Inna Golsband, mezzo-soprano

Gustav Mahler

Second Chamber Concerto (first performance)
for trumpet, piano, and winds, in three movements
Una Doyle, piano; Norman Garcia, trumpet
Commissioned by the University of Toronto Concert Band,
with a grant from the Ontario Arts Council

Gary Kulesha

INTERMISSION

Occident et Orient, opus 25

Camille St. Saens

Out of the Blues (first performance)

John Weinzwieg

- I. Deep Blues
- II. Raging Blues
- III. Meditation Blues (1)
- IV. Jumpin' Blues
- V. Meditation Blues (2)
- VI. All Together Blues

Commissioned by the University of Toronto Concert Band,
with a grant from the Ontario Arts Council

Famous Marches :

Colonel Bogey	Kenneth J. Alford
National Emblem	E. E. Bagley
The Stars and Stripes Forever	John Philip Sousa
Barnum and Bailey's Favorite	Karl L. King

Sensamayā

Silvestre Revueletas
transcr. by Frank Bencriscutto

INNA GOLSBAND from Berlin, Germany, is in her first year of the Operatic Performance program, and studies with Bernard Diamant.

UNA DOYLE is a fourth year student in the Performance Course,
and studies with Adrienne Shannon.

NORMAN GARCIA is a fourth year student in the Performance Course, and studies with Stephen Chenette.

Strauss composed the Festive Music for the City of Vienna in 1943, when he was 79 years old, at the request of the Vienna Trumpet Corps and in appreciation of the City's awarding him the first Beethoven Prize. It is scored for ten trumpets, seven trombones, two tubas and timpani, arranged in two choirs.

In 1786 the Cathedral Chapter of Cadiz, Spain, asked Haydn to provide music for the Good Friday Service in connection with the reading of the Seven Last Words of Christ from the Cross. Haydn wrote a series of orchestral pieces which he himself later arranged for string quartet and also as a choral work.

"Um Mitternacht" is one of five orchestral settings of poems by Friederich Rückert. The accompaniment is unusual in its original use of wind instruments, percussion, and harp, without strings. The song begins with anguish in the darkness of midnight and ends with the triumphant affirmation of the "Lord of Death and Life, who keeps watch at midnight."

At midnight
I awoke
and looked up at the sky.
Not a star in the galaxy
smiled on me
at midnight.

At midnight
I paid heed
to the beating of my heart.
One single pulse of pain
caught fire
at midnight.

At midnight my thought went
out to the limits of darkness.
There was no thought of light
to bring me comfort
at midnight.

At midnight
I fought the fight
of your sorrows, humanity.
I could not decide it
for all my power
at midnight.

At midnight
I gave my power
into your hands,
Lord! Over life and death
You keep guard
at midnight.

Chamber Concerto No.2 for trumpet, piano, and winds.

Gary Kulesha was born in Toronto in 1954. He studied piano with William Andrews, theory with Walter Buczynski, and composition with Dr. Samuel Dolin, all at the Royal Conservatory of Music. He also spent some time in England studying composition with John McCabe. His compositions have been commissioned and performed by such artists and ensembles as Paul Brodie, Christina Petrowska, the Canadian Brass, the Toronto Symphony, the National Arts Centre Orchestra, Contemporary Showcase, and others. He has been a producer for CBC Radio, and can often be heard on the CBC programme "Sound Reviews". His writing has appeared in Music Magazine.

Mr. Kulesha has supplied the following comments :

Music in the '80s is as healthy as it ever has been. The aesthetic white heat of the 50s and 60s yielded to the convalescence of the 70s, and the music of the 80s is the outcome. Composers the world over have realized that it is no longer necessary to re-invent the wheel in each new work. All that matters is integrity and honesty of expression. Musicians have again accepted their responsibility to create some kind of communication, whether it function on the visceral level, the intellectual level, or somewhere in between. It is refreshing to find that it is no longer de rigueur to write music with a calculator and graph paper. Technique is once again commonly perceived as being subservient to content.

The result is a new form of freedom, an all-embracing freedom which unifies avant-garde techniques, tonal resources, ethnic music, even popular styles, in a vast and diversified vocabulary. It is a language of such exciting richness that, despite some superficial resemblances to older music, it cannot be accurately likened unto the music of any previous era. Some rather naive critics have claimed it to be nothing more than a resurgence of Second Viennese School Expressionism. Such vacuous statements go beyond the merely unenlightened into the realm of the truly stupid.

My Second Chamber Concerto displays many of the characteristic elements of this newly expanded vocabulary -- a non-tonal use of diatonic triads, rapid dynamic changes, brief, violent interjections, minimalistic passages, a thick texture built up as a counterpoint of gestures as opposed to single lines, and a wide range of styles within a relatively short time frame. The language is both consonant and dissonant. I perceive the work as being in F (neither major nor minor) although many people will

disagree. The solo parts are both concertante, often featured, often just part of the texture. Both the trumpet and piano parts are virtuoso.

The work opens with a dialogue between the solo piano and the bass drum. Various instruments enter with new materials, and the first half of the first movement concerns itself with a presentation of the basic argument. Roughly half-way, there is an unaccompanied duet for the soloists, which slowly emerges, via a densely textured minimalistic passage, into a layering of the gestures of the first half. The movement closes with a statement by the trumpet of the basic material.

The second movement is a series of four cadenzas, the first for solo trumpet. Unpitched percussion (including African double bell and talking drum) join the soloist for the second cadenza, which uses African drumming techniques. The solo piano enters as this passage ends, and emerges with it's own cadenza. The final cadenza is a fugue for solo piano and three mallet percussion instruments.

This follows directly into the final movement, which opens with an aleatoric introduction for the woodwinds. When the bassoon finally enters, it states the basic twelve-note series of the piece, and begins the passacaglia. Throughout the movement, the passacaglia subject is always present, while the ensemble and solo piano discuss variations over it. The solo trumpet plays an unmeasured soliloquy, which comments on the happenings. Each variation is slightly faster than the previous one, and the movement constantly accelerates to the bravura close.

People often ask: "What did you intend in this piece?" I intended to entertain, educate, edify, amuse, shock, horrify, anger, stimulate -- in other words, I intended to do all those things which composers have tried to do since the beginning of time. I hope I have succeeded for you.

Occident et Orient, Op.25

Among Saint-Saens large number of compositions in almost every form are several for military band, such as Occident et Orient (1869). Some of the "oriental" material is based on the pentatonic scale and appears again in the opera La princesse jaune.

Out of the Blues (1981)

*world premiere

John Weinzwieg is considered The "Dean" of Canadian Composers. Since his retirement from the Faculty of Music, John Weinzwieg has continued to maintain a steady production of new works: 18 Pieces for Guitar, Divertimento No.7 for Horn and Strings, Divertimento No.8 for Tuba and Orchestra. For his contributions to music in Canada he was awarded the Order of Canada (1974) and the Canada Council Molson Prize (1981).

Out of the Blues is his third composition for the large wind medium. The influence of the jazz-blues inflections in his music can be traced as far back as the Bassoon Divertimento (1960) and has touched almost all his compositions since e.g. Piano Concerto, Saxophone Divertimento and Riffs for solo flute. Out of the Blues tries to capture the spirit and rhythm of the many moods of the blues in a sequence of 6 movements:

1. Deep Blues - a mournful duet between euphonium and tuba opposed by the forceful texture of upper winds and strident brass.
2. Raging Blues - the insistent, measured, explosive attacks by the timpani both dominates and excites responses from the ensemble.
3. Meditation Blues (1) - a quiet interlude with solo clarinet in a setting of other clarinets and horns.
4. Jumpin' Blues - features the clarinets in a bouncing swinging figure, answered by the full percussion section and concluding with a flippant repartee from the solo trumpet.
5. Meditation Blues (2) - as Meditation (1) with solo flute.
6. All Together Blues - a busy ostinato figure by the clarinets comes to rest on a brass 6 note cluster-chord. Although the cluster-chord appears motionless, it is actually activated by a fade-out, a disintegrating texture (a bleeding of the chord) caused by giving each note a different duration. There are 5 versions of the same "bleeding" chord which introduce 5 solos by flute, trumpet, trombone, clarinet and alto saxophone.

After a short burst by the full ensemble, all 5 soloists repeat their solos together until terminated by the basses. The concluding coda recalls the meditation theme, then a reference to the euphonium-tuba duet of the first movement.

Many of the world's greatest composers have written marches, for a variety of ensembles, but the concert band is perhaps the definitive medium for a march, and the marches on this concert are among those most widely known and loved throughout the world. The identity of the original Colonel Bogey is not known, but the march by British composer Kenneth J. Alford, was popular even before it was given prominence in the movie, The Bridge on the River Kwai. Edwin Eugene Bagley (1857-1922) was a bandsman in New England. John Philip Sousa (1854-1932) is justifiably known as the "march king", and The Stars and Stripes Forever is probably the world's most popular march. Sousa died fifty years ago, on March 6th, 1932, and it was the last composition he ever conducted. Karl L. King (1891 - 1971), was a "bandmaster" with Barnum and Bailey's circus in 1917 and 1918.

Silvestre Revueltas (1899 - 1940) was an important Mexican violinist, teacher and composer. He drew richly on the melodic and rhythmic style of Mexican popular music. Sensamayā was originally a vocal-orchestral song, later transcribed for orchestra alone. It brilliantly illustrates the vigour and energy of much of Revueltas's music.

Sensamayā is a Mayan word referring to a ritualistic popular rhythm or song. The work was inspired by a poem by the Cuban poet Guillén which recalls Africa and African tribal rituals - a wierd sort of chant about the killing of a deadly snake. Revueltas transforms the poem into musical terms that are at once strange and terrifying. It is entirely in asymmetrical meters; mostly 7/8, but including 7/16 and 11/16.

-- Notes by Carl Morey

UNIVERSITY OF TORONTO WIND SYMPHONY PERSONNEL 1982

Flute

Dianne Aitken, Toronto
*Patricia Creighton, Toronto
*David Gerry, Hamilton
Lisa Lorenzino, Swift Current, Sask.
Heather Moore, St. John's, Nfld.
Marina Piccinini, St. John's, Nfld.
*Nancy Riecken, West Vancouver, B.C.
Carol Stebbings, Barrie
Susanne Takahashi, Silver Spring, Maryland, U.S.A.
*Dorothea Weigeldt, Kenora
* piccolo

Oboe

Martin Houtman, Kingston
Helen MacKay, Toronto
Peter Voisey, Ottawa

Clarinet

Marc Becker, San Francisco
Frank Boccitto, Toronto
Lorne Buick, Santiago, Chile
Katherine Carleton, Peterborough
Frances Cohen, Toronto
Jason Hall, Toronto
Margaret Isaacs, Winnipeg
Terry Kowalczyk, Toronto
Scott Whittington, Midland

Bass Clarinet

Don Ross, Edmonton
Frances Cohen
Jason Hall

Bassoon

Peter Lutek, Burlington
Wendy Rose, Keene
Edith Stacey, Halifax, N.S.

Saxophone

Brian Crone, Toronto
Jean Ducharme, Beloeil, P.Q.
Wendy Rothwell, Toronto
Mark Tooker, Brockville

Trumpet

Mary Evered, Rexdale
James Gardiner, Sault St. Marie
Frances Harvey, Kettleby
Mark Hopkins, Scarborough
Anita McAlister, Campbellville
James Rolfe, Toronto
Holly Shephard, Truro, N.S.
Lino Varano, Toronto
Daniel Warren, Campbellville
Michael White, Vancouver

French Horn

Debbie Dodds, Toronto
Michael Ibsen, London
Geoffrey Leader, Vancouver
Gwendolen Limbertie, Toronto
Mary Lee, Toronto
Margaret Howard, Calgary
Andrew Southcott, Grand Bend
Tom Wade-West, Knowlton, P.Q.

Trombone

Tim Cunningham, Toronto
Gregory Farrugia, Toronto
Kathryn MacIntosh, Fredericton, N.B.
Karen Maxwell, Scarborough

Leon Racine, Montreal
Ken Read, Kirkland Lake
Kevin Sharp, Toronto
Theresa Tusz, Kincardine
John Wilson, Toronto

Euphonium

Kenneth Hudson, Kenora
Roman Yasinsky, Toronto

Tuba

Douglas Burrell, Mississauga
Ian McIntosh, Toronto

Double Bass

Tim Fitzgerald, Halifax, N.S.

Percussion

David Bradshaw, Toronto
Chris Burrell, Toronto
Mark Duggan, Halifax, N.S.
Stephen Li, Toronto
Trevor Tureski, Sarnia
Ian Wright, Toronto

Harp

Gianetta Baril, Edmonton

Piano

Julia Iacono

Librarian & Manager

Ian McIntosh

COMING EVENTS:

University of Toronto Symphony Orchestra
Saturday, April 3, 1982; 8 pm MacMillan Theatre

University of Toronto Concert Band
Sunday, April 4, 1982; 3 pm MacMillan Theatre